

- 12. Again the flaviol for a pause.
- 13. Again 65 (or so) llargs, with an ending, (or, it is replaced by lively steps which goes under many names, such as Trencatos, Camades and others, and Contrapunts as well, or final, indicating that it is the last step of the dance.)

NOW, FOR A SAMPLE OF COUNTING AND "FUN".

Let us say that this is the Empordaness type of Sardana (which starts moving to left). The counting is to be done of One, And, Two, And, Three, And, etc., (the first musical strain is to consist of 24 such counts (23, and, 24, and), but if is has a odd measure, which many Sardanas seem to have, then dance the last three steps in the same direction, and continue counting till 48 (or 50) are counted, with the shorts ending toward the right. Start the longs moving to left. Since the longs must end right, then, in case of odd measures in this section, then, toward the last set of steps a set of one or two shorts in opposite directions are to be inserted in order to finish moving rightward. The total count is to be 120. Plus more ifs and buts.

THE DANCE TO ANGELINA

After reading through the preceding article you will note that the Sardana which I taught to Angelina, does not quite follow the above description, and that is so. A full Sardana takes about 10 minutes to do. In Catalonia they do not use records, but live music by orchestras following the required instruments as set down by the trio of a hundred years ago. I have not tried to give you a complete edition nor a watered down one, but, Sardana steps and an idea about the dance. So that if you ever do get the opportunity to be in Catalonia (Catalunya) you will not only have an appreciation for the dance, but will be able to join in with the reverence which the Catalonians themselves feel for their dance, which is their hymn for life. Angelina was selected as the Sardana tune to teach because of its easier distinguishing parts and the clash between melody and rhythm (at least to our ears) is not as strong.

For the Corts (Short) Steps

Hands joined and downward. Weight on R foot, L foot in front of R with big toe resting on floor (5th position). The dance will move to right, Selvata style. Touch L foot front left (1), place L foot behind R (and), place R foot alongside of L (2), place L foot in front of R—in a 5th position (and). This is one complete Cort (short) step. Now reverse the above process. — Touch R foot front to right (3), place R foot behind L (and), place L foot to left (4), place R foot in a 5th in front of L (and). (If the Empordanes style is danced, the "3, and, 4, and" (to the left). would be the first direction to go). The above are two sets of steps. This is done 18 times. On the 19th time just do "1, and," place L (2), bring R near L (and). (The pause following is the "odd count" of "1, and," which often plagues Sardanistas. We pause entirely.)

Llarges (longs) Arms joined and up shoulder high.

The first two counts of the Llarges (1, and, 2, and,) is the same as the "3, and, 4, and," of the corts, moving to the left, but count instead "1, and, 2, and," and continue with a touch of the L foot to left(3), then place that same foot on floor (and), touch R foot leftward in front of L (4), place R foot on floor (where touched), and). Four counts of the 8 steps in all for each direction. Reverse the above to move right, starting with a Cort (as described in "1, and, 2, and," continuing with touch R to right (3), set R in place (and), touch L rightward in front of R (4), set L in place, near R (and). The above are two sets of llargs. Do ten such steps.

FINAL. "Trencato" steps of Llarges. Arms above, up.

This is a much faster step and has to be done run-

ning. It often replaces the Llarges. It takes three actions and a pause for just "1, and," (a) Set R behind L, set L to left (1), set R in front of L, pause (and). (b) Hop three times on R foot while the L foot is bent in front of R and pointing downward (2, and). (c) Step on L foot, hopping on it three times with R foot bent in front of L (3, and). (d) Repeat again (c). Now reverse above, set L behind R, R to right (1), set L in front of R and pause (and), hop first on L three times and a pause (2, and), hop three times on R and a pause (3, and), hop again three times and pause on L (4 and).

The Synopsis for Angelina

- 19 corts plus pause of "1, and," moving first step to right.
- 10 llargs moving first step to L
- 5 final (Fee-Nahl) moving first to L
- 15 corts, moving first to right
- 6 Llarges, moving first to left
- 5 Final (trencato), moving first to left. The fifth ends on the last note with feet together, joined hands stretched straight forward shoulder level.

If the dance is to follow the rule set by Pep Ventura and the rest of the triumvirate, then the Angelina Sardana record would have to be played twice through plus the second half of the record for a third time. It would require forty sets of corts of 1-and-2-and, (two tiradas) and twenty sets of llargs of 1-and-2-and-3-and 4.and, (two tiradas) per record, twice over, plus two sets of ten llargs with pauses in between. Now you know and don't go screaming "it ain't authentic."

—O—

There are many Sardana records available; nearly all, tho, are under a European label, Iberia in particular. All are to follow the above sequence, but all records are only long for two tiradas of corts and two llargas. The record we use is Angelina Sardana by Folkraft 1128.

SARDANAS ON LP

It has just come to my attention that a long-play 10" record of Sardanas was released on December 1st of this year from the "Angel Records", 38 W. 48th St., New York 36, N. Y., played by a traditional Cobla (Orchestra), under the number ANG-64007. The leaflet announcing the release states:

"You've never heard music like this before! The Sardana is an intricate dance to music hauntingly played on the tiple (a kind of oboe), tenora (horn), cornetin (cornet), fliscorn (bugle), trombo (trombone), a 3-holed pipe, a double-bass and drums. The recording might be described as a new sonic taste thrill."



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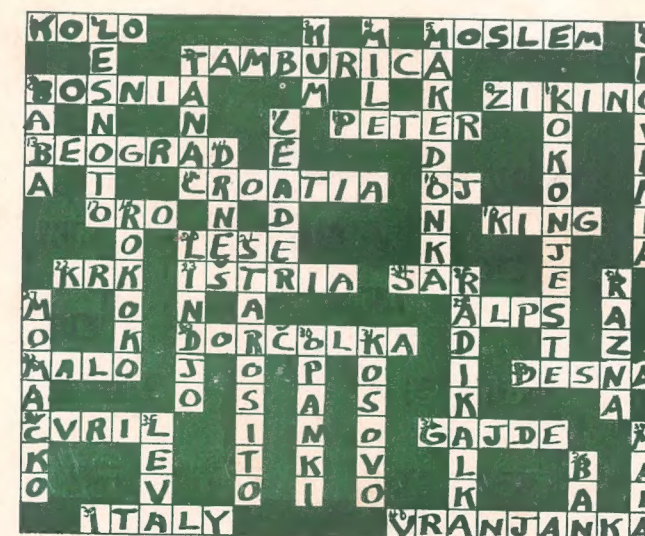
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